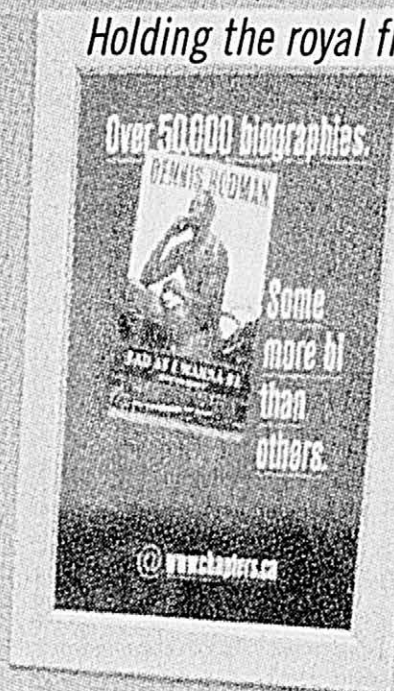


# THE MCGILL DAILY

Volume 89, Issue 33 November 25, 1999  
Holding the royal flush since 1911

## Should McGill Aim Higher?

See pg. 7



### NEWS –

Consumerism takes a holiday - pg. 3,4

### CULTURE –

Head On gets kinky down under - pg.13



# City Taken to Task on Book Bylaws

*Bookstore owner calls fines anti-intellectual*

BY JON BRICKER

Jim Brown calls Montreal a city out to get the little guy. And he's been fighting all the way since they slapped him with a \$136 fine earlier this year.

Brown is the sole proprietor of Ma'at Books, a small bookstore in the Plateau, but his story is not the only one of its kind. City inspectors handed him the ticket this year. It's their way of letting him know that there is no room for his sidewalk book displays under the city's bylaws.

"We want the city to show some respect for books," Brown said. "They specifically target bookstores." Since he opened in April, Brown has received a slew of visits from city inspectors. He criticized the city for the bylaws, which allow other types of merchants to have the same sidewalk displays that earned him a fine.

He also said that the bylaws fail to recognize books' cultural significance, and that the inspectors who have come after him don't recognize the implications of picking on small business owners.

"We're just the little guys. If I wasn't doing this, I wouldn't be paying taxes, I'd be on welfare," he said. "This is an anti-intellectual and possibly unconstitutional bylaw."

Terry Wescott, who owns Wescott Books on Sainte Catherine Street, agrees. He received a fine earlier this year too. He says

he's not out to eliminate the bylaw altogether, but he wants the city to recognize a special place for books.

"I see the city's point. Sidewalk displays can make the city look like a junk heap or a garage sale," he admitted. "But books are different. They have cultural significance. They add something to the intellectual life of the city."

Wescott and Brown aren't taking things lying down. Brown has collected 500 signatures of support from other local merchants, and the two are both part of the upstart group Montreal Citizens for a Book Friendly Island.

But they have yet to find much sympathy from the municipal powers-that-be.

"This bylaw is 30 years old, maybe more," said François Lemay. Lemay oversees communications for Montreal's Economic and Urban Development department. "There's no outside displays at all except vegetables, fruits, and flowers."

"Your street can be a flea market or else you can have these bylaws. That's the way the citizens want their streets," Lemay added. He says that about 20 fines for breaking the display bylaws get handed out every year, and that inspectors aren't picking on Brown.

"There's nothing special about his bookstore. The inspectors go on a regular

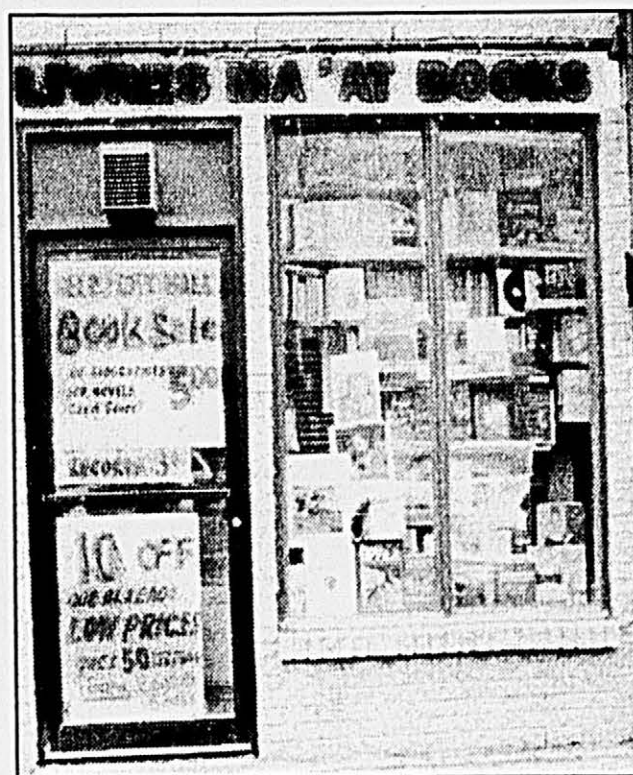
route and if they see illegal displays they stop," he said, adding that owners are always given warnings before tickets are doled out.

But Brown thinks the targeting of his store goes a little deeper. "In my case, I get a distinct feeling that it's because these inspectors don't like English books," he said, noting difficult times he's had with the city's primarily French-speaking inspectors.

Wescott doubted that inspectors were targeting English bookstores. "I don't think that's the case at all," he said, pointing to Vortex Books, a French-owned store that has also been targeted by inspectors.

And Lemay laughed at the notion of a French city department with an axe to grind. "That's not it at all. If he were a black owner, would he say we were targeting blacks?" Lemay asked.

But ever since the store opened in April, Brown says he's had nothing but hassles from the city. He claims he was asked by one



"We want the city to show some respect for books. They specifically target bookstores."

visits from inspectors who, Brown says, have been less than sympathetic about the whole thing.

Brown says he has no plans to pay the \$136 ticket and that he's waiting for a court date to challenge the bylaw. "It's an abrogation of freedom of the press and freedom of speech," he said. "I'll take this thing to The Hague if I have to."

He is also awaiting a meeting to see if he'll qualify for legal aid, but said that if he doesn't, he's prepared to defend himself against the charges and shed light on his treatment by the city inspectors. "We're going to teach them a lesson that they can't do what they want," Brown said.

"I'm going to ask the judge to fire them."

"He's calling everyone trying to get attention," said Lemay, adding that he saw little hope for Brown's case. "It's his right to go to court," Lemay said, "but this bylaw is well known and well respected."

## Daily Publications Society Société des Publications de Daily

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*and*

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**Details on page 13**

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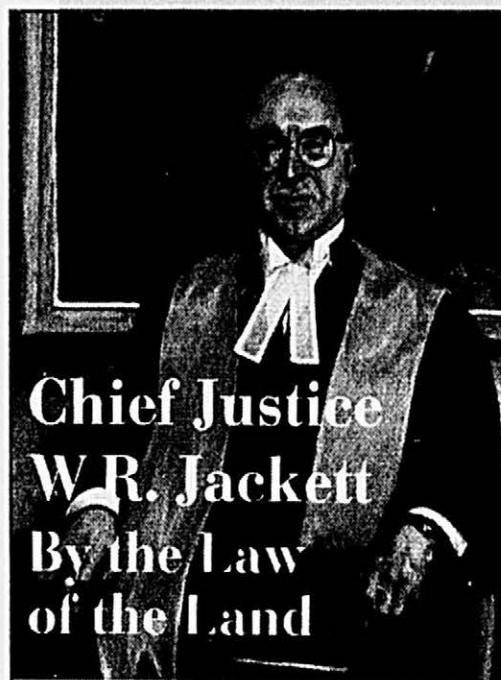
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# Buying Out of Consumer Culture

*Buy Nothing Day comes to McGill*

BY GABBY JAKUBOVITS

While holiday shopping season officially begins tomorrow, thousands of consumers will spend the day not spending.

Introduced in 1992 by Vancouver-based Adbusters Media Foundation, the publisher of Adbuster Magazine, Buy Nothing Day has caught on and spread south and to several European countries. This year QPIRG branches at McGill, UQAM, and Concordia have decided to collaborate and organize a Buy Nothing Day fair for students and the general public.

QPIRG McGill External Coordinator Rebeka Breder is enthusiastic about her role as one of the fair's organizers. She says that the festivities will comprise various activities, kiosks, videos, animation, and absolutely "no buying." The organizations present at the fair will include QPIRG working groups along with Action Rebut, a Montreal environmental organization that has participated in Buy Nothing Day in previous years.

"The purpose is to raise awareness of the environmental and social costs of overconsumption," Breder explained. A day without shopping "forces us to think about everything we buy - a bus ticket, a snack... You realize how much you [normally] consume at the end of the day."

Buy Nothing Day only lasts 24 hours, but the activist groups hope the message will affect the decisions people make daily. "I'm not saying, 'Don't ever buy anything,' but before buying, think about it, make smarter choices," he said. "It's not only about nonconsumption, it's about smart consumption," he added, pointing to the use recycled paper versus bleached paper as an example.

Buy Nothing Day proponents cite some chilling facts to advocate their cause. If everyone on the planet consumed as much as North Americans, they note, we would need eight planets like Earth to sustain our lifestyle. Twenty per cent of the world's population consumes 80 per cent of its natural resources.

One Canadian consumes five times more than a Mexican does, 10 times more than a Chinese, and 30 times more than an Indian. Clearly, something's not right. According to Breder, the statistics send a message: overconsumption causes poverty and harms the environment.

Adbusters Media Foundation, the godmother of Buy Nothing Day, was created in 1989 by Kalle Lasn, a former advertising executive living in Vancouver. The Foundation set a date in September for the original Buy Nothing Day, but after US anticonsumerist groups adopted the idea, they decided to target



*The clerks at Sudio's will be wondering where everyone is during Buy Nothing Day.*

the day after American Thanksgiving, when the "shop 'til you drop" imperative starts to take hold. Christmas is right around the corner, and November and December are the peak months of "affluenza" season - a term that evokes the spiritual and environmental ills brought on by overconsumption.

The Adbusters website for Buy Nothing Day offers gift exemption vouchers for gift-idea seekers. Nonconsumers can download a document declaring that they are exempt from "the exchange of Christmas gifts." The site also provides a shopping checklist for wise consumers. It includes questions, such as "Do I need it? How many do I already have? Can I do without it?" and many others. Adbusters Media Foundation claims that "we shop to impress each other, to fill a void, to kill time."

Assistant Professor of marketing Ashesh Mukherjee in the McGill Faculty of Management agrees. "There are different social problems out there," he said. "One is compulsive consumption - running up

age, argued Mukherjee. He explained that this phenomenon leads to a dynamic society, but the side effect is that individuals suffer from chronic dissatisfaction with what they have, "regardless of the performance of the washing machine or the TV."

"When a big problem appears in the papers, such as a health issue [concerning companies' products], the companies might support the cause, if the cost is minor." But, he maintained, "The West is basically capitalist. The premise is that the higher the spending, the better for society." And therefore, companies won't be happy about Buy Nothing Day. "Companies very rarely act against their economic interests," he said. Mukherjee does not believe that overconsumption has the level of publicity that would push companies to back the cause at their own cost.

With or without corporate support, Rebeka Breder and QPIRG are eager to keep consumers' wallets closed on Buy Nothing Day. "It's a very positive event and a positive idea." More students are

paying attention to the issue than in the past. Breder encourages everyone to "participate by not participating."

“It's not only about non-consumption. It's about smart consumption”

*The Buy Nothing Day fair*

*takes place today from 11 am to 6 pm at UQAM's Pavillon de Judith-Jasmin, in the Agora. Go through the UQAM entrance at de Maisonneuve and St-Denis or the one at Ste-Catherine and St-Denis, and do not buy anything on the way.*

*Adbusters gift exemption vouchers can be found at their website: <http://www.adbusters.org/campaigns/bnd>*

credit card bills." Mukherjee explained that overconsumption arises from psychological reasons: it is a way of "bolstering self-esteem." He said that research shows that "the deeper problems have to be addressed. The problem is that people have a low self-esteem and compensate by overconsumption." He added, "Society sends out messages about what people should and should not do. In Western society there is a subtle message very early on that you have to be first on the block to get something."

Because of this message, people begin to set high expectations at a young

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# Do You Know What Buy Nothing Day Is?

*A Daily People Poll*

BY TYLER HARGREAVES

PHOTOS BY CÉLINE HEINBECKER



ALISON TICMANIS  
U1 - PHYSICAL EDUCATION



PAULA MAILLOUX  
U1 - PHYSICAL EDUCATION



DAN LEWINSHEIN  
U3 - PHILOSOPHY

**A.T.:** Maybe a day when you're not supposed to buy anything.

**Daily:** Do you think Buy Nothing Day is a good idea to communicate views on consumerism?

**A.T.:** I think it's a good idea because it makes people realize what they spend in one day. I actually spend a lot of money. If I couldn't, if I were supporting Buy Nothing Day, I would realize how much I'm spending.

**Daily:** How many things have you bought so far today?

**A.T.:** I bought a chocolate bar, two coffees, and I made photocopies. God, and it's only 1:30.

**P.M.:** A day to buy nothing.

**Daily:** Do you think Buy Nothing Day is a good way to change people's buying habits?

**P.M.:** Sure, people take money for granted. If you can't buy anything throughout the day, you realize what you spend normally.

**Daily:** How many things have you bought so far today?

**P.M.:** I just made photocopies. That's it.

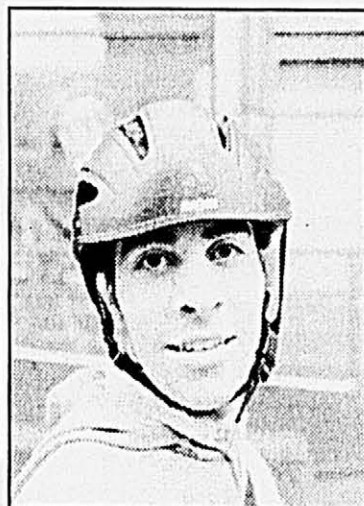
**D.L.:** I think so. It's a day to promote non-consumerism.

**Daily:** Do you think Buy Nothing Day has an effect on how people shop?

**D.L.:** I don't think it can change people's ways.

**Daily:** Do you think stores are worried that their profits will go down?

**D.L.:** I'm sure stores aren't worried about a few people participating. They probably feel that hardly anybody even knows about Buy Nothing Day.



ANAND RUGHANI  
U3 - COGNITIVE SCIENCE

**A.R.:** No.

**Daily:** Do you know what Buy Nothing Day is about?

**A.R.:** I have a vague idea. The name implies something to the effect that you're not supposed to buy anything.

**Daily:** Do you think Buy Nothing Day can actually make a difference? Do you think it affects people's buying habits?

**A.R.:** No. People's habits are too engrained. If they buy nothing today, they'll just buy twice as much tomorrow.



JONAH BERTSTEIN  
U3 - GEOGRAPHY/ECONOMICS AND  
ENVIRONMENTAL SCIENCE

**J.B.:** I imagine it's a day when you buy nothing.

**Daily:** Do you think it's a good idea to ask people to stop and think about our consumer society?

**J.B.:** People have to learn the difference between good and bad growth. Okun's Law argues that you need economic growth in order for a society to be sustainable. If your growth isn't doing direct good for society, it is necessary. Say you have a factory that produces a lot of pollution and it makes everyone sick. It is still necessary for people, overall, to be happy. Economists and people in general, to distinguish between good and bad growth, need to take into consideration all the externalities such as pollution and what-not.



REBECCA CATCHING  
U3 - ART HISTORY

**R.C.:** I've heard about Buy Nothing Day.

**Daily:** What have you heard about it?

**R.C.:** I think it might be organized by Adbusters. It's a promotion to raise awareness about the problems of consumerism.

**Daily:** Do you think it's something that people can learn from?

**R.C.:** Totally, I think it's great because for most people the concept of "buying nothing" is completely foreign. I understand why someone would want to promote this.

**Daily:** How many things have you bought so far today?

**R.C.:** Pierogies from the Ukrainian Students Society! They're really good.



# Zoom Gestapo Out To Getcha

BY JON BRICKER

Monday morning, a co-worker came into the office laughing. He couldn't wait to tell me what he'd just seen in the Shatner building basement men's washroom. (It's not usually a very funny place to spend time.) I go to check it out. Subversion at its finest. Some blessed souls have taken it on themselves to open Zoom Media's ad cases, pasting over ads from the likes of GM Visa and Phoenix International Life Sciences with ads from Adbusters, spoofs of real advertising campaigns from McDonald's, American Express, and Benetton. And as much as I love to spend a moment at the urinal, dreaming of credit cards and my climbing student debt, or how I could make a guinea pig of myself testing new drugs and pick up a few bucks to offset my debt, the subversion is a welcome change.

But I'm not alone in the often deserted bathroom for long. Three men storm in behind me, sporting black jean jackets, their own backs tagged with Zoom ads. "Someone called us and we came right

over," one tells me.

They quickly went to work with their screwdrivers to replace the spoof ads with a fresh, new batch of Zoom ads. In and out in under two minutes, a strange reminder of an Indy car pit crew. Something tells me they've done this before.

Earlier this year, students at Dawson College mobilized against the wash-

room ads, in a group aptly dubbed I Pee Freely. Two years ago, University of Toronto saw the rise of the Escher Appreciation Society, a group of incognito taggers who slipped in and out of washrooms, replacing Zoom ads with Escher art.



And there's nothing coincidental about the timing of this civilly disobedient vandalism at McGill this time around. Tomorrow marks International Buy Nothing Day. Since its inception in 1992, the annual "holiday from consumerism" has, at the very least, meant one day a year when we can deconstruct a bit of consumer culture, and shed light on just

how omni-present a role it has taken on in our social culture. But the same 90s that have seen a rise in awareness of Buy Nothing Day have also seen the likes of Zoom Media earn a whole new stake on campus. It's not a stretch to say that they've caught students with their pants down every day since.

But going on four years since Zoom came to McGill, it's perhaps reassuring that for the counter-culture that doesn't like what advertising on campus stands for, there remains a voice, even only for the few minutes it takes the Zoom police to respond. That's not to say that campus ads are leaving any time soon. On the contrary, their evolution is seeing them take on all new forms, many of them way less subtle than posters squeezed in between perverted jokes and girls' phone numbers on less-than-hallowed walls of McGill's washrooms. Plans for a Coca-Cola Lounge in the soon-to-open student services building, and rooms in the Bronfman building recently renamed to honour the philanthropy of Nabisco and Powercorp offer a glimpse at just how much campus advertising is toeing the line.

And so, if you find yourself asking tomorrow, "what should I take away from Buy Nothing Day?" just remember these two lessons: Look out for the Zoom police, and if there's something funny-smelling taking campus by storm, it's coming from the bathroom.

## Slibel & Lander

Your forum for all the latest campus scoops

An alarming trend seems to be developing among normally reliable middle-aged journalists, and the madness must be stopped. In Saturday's Gazette, the once respectable Quebec affairs columnist **Don Macpherson** began his column as follows: "A little bit of Monica in my life, a little bit of Erica by my side, a little bit of Rita is all I need, a little bit of Tina is what I see..." Those lyrics will be familiar to you, if you listen to pop music at all. They're from the catchy current radio hit 'Mambo No. 5.' With a few changes, Lou Bega's lyrics would sound like those the Bouchard government was singing this week about its fiscal policies for the next year and a half. This alone was enough to scare us: an aggressive appeal by The Gazette to the kids, or a mid-life crisis? But in yesterday's Globe & Mail, Washington correspondent and seasoned veteran **Barrie McKenna** began his report on the US budget as follows: "As members of Congress hand President Bill Clinton the 2000 budget and head home for American Thanksgiving, they might well be singing [you guessed it] Lou

Bega's hit 'Mambo No. 5.' " These writers are obviously not responsible enough to be allowed to listen to the radio....Some coffee to go with that egg on your face? Mugs calling on McGillers to "Celebrate fair trade," part of a campaign by QPIRG and SSMU to promote fair trade coffee products (considered socially-just alternatives to many consumer coffees), were the source of some bureaucratic bumbling this month as several thousand mugs had to be thrown out. It seems that a printing error resulted in the mugs reading "Celebrate Free Trade." Score one for the neo-cons....There was an uproar this week about a company in Taiwan using a likeness of **Adolf Hitler** to sell German-made radiators. Slibel thinks it is just obscene to use the picture of such a dictator for dubious promotional purposes. Anyone silly enough to do this certainly **chisels** away at their credibility.

*Slibel & Lander welcomes your juicy tidbits, which are gladly printed anonymously and without any verification. Forward them to [slibel\\_lander@hotmail.com](mailto:slibel_lander@hotmail.com).*

## letters



### PUBLICITY ONLY AIDS RACISTS' CAUSE

I am writing this in response to the article "Racist Sticker Campaign Targets Campus," published in The Daily on November 18. In that article, I was continuously quoted out of context and in an extreme case, totally misquoted. Details of that are, however, not important for it will defeat the purpose of this letter.

One doubts the intention of the author as to his objectivity. If he was doing a publicity stunt for the group responsible for the stickers, then kudos to him. Otherwise, he was a complete failure.

I specifically stated to the author that there was no need to run such a story for groups such as the one he wrote about, groups which operate primarily by gaining popularity for their cause. They seek undue attention via the press. It is the way The Daily handles problems in our school that is "really scary."

One easily forgets that McGill is a social community and that we should strive to live like one. In the same vein, a family is a social community. If someone breaks a piece of china in a house, and no one confesses to doing it, the problem is looked into internally and there is no need to call the security guard, whose primary job is to safeguard the house.

The sticker problem is no greater in its seriousness. We students amply possess the ability to resolve this internal strife amicably. We, as a community, should solve our problems through dialogue, understanding, and eliminating ignorance. Is that too hard to do considering all the resources at our disposal, such as a radio station, newspapers, journals, a TV station, campus clubs, QPIRG groups, etc.?

It takes one person to place flyers around school advertising some sort of business or sale. Should The Daily be pre-occupied with what is perhaps one person's attempt at being silly?

*Uchechi Chuta  
Computer Science, UI*

### SSMU PRESIDENT DEFENDS MEETING

I would like to follow up on the SSMU's open meeting held on Tuesday, November 16. The purpose of this novel forum was to begin a formal dialogue about the activities of the SSMU and the context in which we, as students, find ourselves. Of the three main functions of the Society - operations and services, events, and representation - the majority of time was devoted to expanding on external conditions through the external lobby.

The particular challenge for any lobby is to focus its demands and identify specific problems. Whereas we all recognized the underfunding problem in general, a lobby which consists of random action and glittering generalities

such as "this is bad," or "we need more," does little to convince the public and legislators of the necessity of our demands. There has been a consistent lack of specificity about the funding changes we face, and the open meeting provided the context and figures associated with these.

The SSMU seeks to ensure that any action taken by McGill students will have the maximum effect. The finalizing of the Quebec provincial budget and the Quebec Youth Summit will both take place in February. This is the best time for us to have the most impact through concerted political action.

During the months prior and up to this watershed period for funding, the SSMU has maintained a consistent lobby to ensure educational funding is a governmental priority at all levels of government. SSMU has lobbied through individual meetings with ministers, federally through CASA, and a provincially by excellent relations with La FEUQ. Already the CASA lobby has resulted in an audience and initial acceptance of our demands by the Federal Finance Minister, Mr. Paul Martin.

*Andrew Tischler  
SSMU President*

### DAILY SCIENCE COVERAGE IMPECCABLE

I was most impressed by Jennifer Vo's article "From Lab Rats to Men to Market" in last Thursday's issue of The Daily. The topic of selection for clinical trials is a potentially loaded one, as is any issue that involves science and politics. Ms. Vo provided an objective look at the matter, and should be commended for it.

*Professor Roderick Guthrie  
Mining and Metallurgical  
Engineering*

### SSMU USELESS?

This letter is in response to Luke Ploski's article featured in Hyde Park ("Opting out of SSMU," November 22). Although I've been at McGill a mere three months, I feel that SSMU is a defunct organization of self-important politicians and has done nothing for me except take my money. I believe that a mass opt-out at McGill is the perfect wake-up call for Andrew Tischler and his \$15,000 club.

Unfortunately, student apathy here at McGill runs high, so I believe most students will not take the initiative to question what SSMU has done for them, much less opt out of it (if opting out is a possibility). However, I have noticed a few signs criticizing both Andrew Tischler and SSMU strategically placed beside SSMU posters around campus. They show that someone out there cares.

Until all students begin to question the role of SSMU, it will remain an organization made up of an elite few whose sole connection to the student body is in its name. I urge students at McGill to wake up and ask themselves, "What has SSMU done for me lately?"

*Émile Amzallag  
UO Science  
Co-President, Committee for  
Responsible Student Government*

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# Supreme Court Too Supreme

*McGill professor criticizes top court's meddling in politics*

BY ZACH DUBINSKY

The Supreme Court has overextended its rightful authority, says Professor Christopher Manfredi of McGill's Department of Political Science. And if unchecked, it could undermine liberal democracy in Canada, he argues.

Speaking to a mixed audience in Leacock 232 on Tuesday, Manfredi delivered this term's Salisbury Memorial Lecture, dubbed "Hubris, Humility, and the Supreme Court of Canada: Judicial Power and the Charter."

Manfredi's argument rests on the premise that "judicial decision making...is driven by policy rather than legal considerations." He reasons that cases that reach final courts of appeal, such as Canada's Supreme Court, are necessarily legally ambiguous, which gives judges latitude to "embed their policy preferences in legal rules."

In short, Supreme Court judges are not exempt to the political plane, but are rather a player in it. And since they compete with the legislative and executive branches of government, the Court's judges requires an equivalent system of checks and balances.

In his speech, Manfredi sought to show that since the patriation of the Constitution and the adoption of the Charter of Rights and Freedoms in 1982, Canada's highest court has overstepped its checks and tipped the balances in its favour. First he pointed to some astonishing statistics: for the 22 years prior to the Charter, the Supreme Court partially nullified one federal law. But in just 15 years after the Charter's adoption, the Court has nullified 54 federal and provincial statutes.

Manfredi then referred to recent examples to support his criticism. For example, in its landmark 1998 decision in the case of *Vriend v. Alberta*, the Court found that Alberta acted against the Charter in excluding discrimination against sexual orientation from the province's Individual Rights Protection Act. Manfredi pointed out, though, that the Court's remedy extended beyond its traditional limits.

"Not only did the Court declare (unanimously) that this exclusion infringed the constitutional right to equal benefit and protection of the law," he said, "but it read sexual orientation into the IRPA and effectively ordered the Alberta Human Rights Commission to apply the Act as if its text did, in fact, contain the term 'sexual orientation.'"

And in its 1999 decision in *M v. H*, which called for the legal recognition of same-sex couples in Ontario's Family Law Act, the Court anomalously rendered judgment on a dispute that had already been settled. Then-Justice Peter Cory defended the Court's move, writing that "the social cost of leaving this matter undecided would be significant."

Manfredi was quick to point out Cory's blunder: the matter was not at all undecided. The Ontario government had already tried to amend its law in a move supported

by then-Premier Bob Rae and his NDP cabinet, but a free vote in the legislature defeated the amendment.

"What this dynamic suggests," commented Manfredi, "is not that the Court intervened because the legislature inadequately considered a controversial issue, but simply because it disagreed with how the legislature had resolved the issue."

"In both cases [*Vriend* and *M v. H*] the Court saw a policy vacuum, used its interpretation of section 15 to assert jurisdiction over the problem, and specified a new policy to fill the gap."

Manfredi attributes the Court's boldness to the weakening of two of the Charter's crucial checks on the Court's power — sections 1 and 33. Section 1 normally allows legislatures to place "reasonable limits" on Charter rights. Manfredi argues that it has been weakened because the Court controls the interpretation and application of the section, "which allows it to expand and contract those limits to suit its immediate policy objectives."



*The Supreme Court's new chief, Justice Beverley McLachlin*

Section 33, the "notwithstanding clause," permits a legislature to unilaterally exempt legislation from the Charter's provisions for up to five years. "However," Manfredi argued, "with no judicial decision since 1988 having provoked use of the notwithstanding clause, it is reasonable for the Court to conclude that this constraint on its authority has become largely ineffective. With this institutional check on judicial power significantly weakened," he added, "the Court is in a position to assert its authority more boldly."

Without any changes to the present balance of power, Manfredi fears that the supremacy of the Constitution may be eroded.

"As the speed and scope with which courts exercise [judicial power to define constitutional language] increase, the eventual displacement of constitutional supremacy by judicial supremacy becomes more possible," he said. And this displacement is worrisome because judicial power is excluded "from the ordinary mechanisms of democratic accountability," he added.

Manfredi also stated that chronic overextension of the Court's power threatened to undermine public trust in the Court.

The balance of legislative power with rights-based judicial review has always been a central debate in constitutional democracies. While legislatures enact the will of the majority, judicial reviews safeguard individual rights and liberties. And while an imbalance in favour of the former can lead to tyranny, too much judicial interference can become anti-democratic. Manfredi tackled this delicate issue with insight and grace. He called for the balance to be restored in Canada and for the Supreme Court to restrict itself from Charter decisions that "are outside the traditional boundaries of judicial expertise."

His dream may yet come true. Three weeks ago, Prime Minister Jean Chrétien named Supreme Court Justice Beverley McLachlin the successor to current Chief Justice Antonio Lamer, effective

January 7. While McLachlin will still have only one vote at the high court, Jeffrey Simpson noted in *The Globe and Mail* that "a chief justice can set a tone for the court."

McLachlin's tone could include a retreat from what Manfredi sees as the court's "anti-democratic" forays into policy matters. This possibility is supported by McLachlin's dissent in the Marshall case on native fishing rights and her recent pronouncement that judges must consider the wider social impact of their rulings.

If the court does begin to consider this wider impact and limit itself to rights-based judicial review, it will regain the trust of people such as Chris Manfredi, a trust that is essential to the proper functioning of justice.

## ON THE WEB

Biographies of the Supreme Court's judges and links to judgments can be found on the Court's web page:

• [www.scc-csc.gc.ca](http://www.scc-csc.gc.ca)

## Key checks and balances in the Charter:

- **Section 1:** The Charter "guarantees the rights and freedoms in it subject only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society." Under section 1 therefore, legislatures can limit citizens' Charter rights in exceptional circumstances. In *R v. Oakes* (1986), the Supreme Court defined the "reasonable limits" on rights as "concerns that are pressing and substantial in a free and democratic society."

Notable case: In *RJR Macdonald v. Canada (Attorney-General)* (1995), the Court quashed restrictions on tobacco advertising, promotion, and labelling found in the Tobacco Products Control Act. Parliament argued for a section 1 exception, but the Court found that Parliament's reasons did not justify the limit an exception would place on Charter section 2, the freedom of expression.

- **Section 7:** "Everyone has the right to life, liberty, and the security of person and the right not to be deprived thereof except in accordance with the principles of fundamental justice." Government's can also specifically limit section 7 rights in exceptional circumstances.

- **Section 33:** The federal and provincial legislatures "may expressly declare in an Act...that the Act or a provision thereof shall operate notwithstanding a provision included in section 2 or sections 7 to 15 of this Charter." The so-called notwithstanding clause gives legislatures the ultimate authority to disregard certain key clauses of the Charter.

Notable case: Quebec's Bill 178, the 1988 French-only sign law, was struck down by the Supreme Court but subsequently reinstated by the province using section 33.



## MUMIA DEMONSTRATION UPCOMING

With Mumia Abu-Jamal's stay of execution having been granted in Pennsylvania, the fight continues to denounce and eventually overturn his wrongful arrest and conviction for the murder of Philadelphia police officer Daniel Faulkner in 1982.

The Free Mumia Coalition of Montreal will be participating in a demonstration this Saturday, November 27, starting at 1 pm on the corner of Guy and Ste. Catherine. All people planning to attend the demonstration are encouraged to bring their drums and instruments. This latest demonstration acts as a great indicator of how the goal of the movement is not simply to keep Mumia alive on death row. Their primary goal is eventually to force American and Pennsylvania legislators to face the inaccuracies of this case and provide Mumia with a chance to sufficiently plead his case and for the powers-that-be to redeem themselves.

—Til Pinchersky

## BELGIAN AMBASSADOR VISITS MCGILL

Last Friday, ENAM, the European Network at McGill University, welcomed Claude Laverdure, Ambassador to Belgium and to the Duchy of Luxembourg. In a speech to faculty and students, Laverdure focused primarily on the relations of Canada with Belgium as well as Canada's place within the group of 52 countries that use French as a common language.

It appeared, however, that Laverdure's function at this lecture was not so much as an ambassador, but more as a representative of the Canadian Prime Minister to La Francophonie. La Francophonie is the result of efforts from several francophone countries to create a network following the decolonization of the 1960s. While the event shed some streaks of light on those involved, lingering questions regarding language remain unanswered, such as how students from Belgium (or Luxembourg, Togo, France, Vietnam, etc.) can pay less to attend McGill than Americans.

—Til Pinchersky

**Have you entered The Daily's Beastie Boys contest yet? What are you waiting for?**

see page 13 for details



# Something Stinks on the Hill

*Rez Students complain of disruptions as construction workers take over*

BY CHRISTOPHER NEEDLES

Recent construction at the McGill residences is causing inconveniences and safety concerns, and may be a violation of tenant rights, say angry McGill students.

The residents are complaining of live wires, obstructed hallways, items being thrown off the roof, and the smell of tar that permeates many rooms.

"I had a truck burning tar under my window. I had to keep my window closed, but I could still smell it. You could not get away from it," said Miranda Elliott, who lives on the second floor of the McConnell residence.

The construction is a response to Montreal's revised fire safety regulations, which has forced the residences to update their equipment. "We certainly wouldn't do this if we didn't have to, but it is a compulsory project. Unfortunately we don't have the choice as responsible administrators," said McGill's Director of Residences Florence Tracy. While she says she recognizes the imposition on students, Tracy insists that the work needs to be done. "We certainly feel we are meeting the obligations [we have as landlords]," she said.

But many students disagree and the law may be on their side. Nicole Veene, spokesperson for the Régie du Logement, Quebec's housing board, would not comment on the situation directly, but encouraged inconven-

ienient students to ask for rent reductions." She added that students' concerns provided solid grounds for a case against McGill. Like all landlords, McGill is responsible to provide habitable and safe living conditions for its tenants, and it is the responsibility of the Régie to determine the definition of habitable on a case-by-case basis.

The situation appears to be worst for Molson Hall residents, many of whom are

have been more ideal, Tracy said her hands were tied. "We couldn't get the loans improved in time," she explained. She also pointed out that the residence construction was part of a larger project for McGill funded by the Quebec Government, limiting the times when construction could be carried out considerably.

The work includes a sprinkler system, new fire alarms, and upgrading of exits in the Douglas residences to meet fire codes, a new roof for the McConnell building. Renovations in Gardner Hall are complete, while McConnell and Douglas halls are nearly done. Royal Victoria College can also look forward to construction until early February.

Tracy says that she will be as glad as anyone to see the work done with. "I know it is very upsetting for students, and I want them to know that I appreciate their degree of understanding," she said.

But in the end, many students still question the Housing Office's sincerity. Says Kate Vanderwater, a Gardner resident, "If they are worried about our safety they should not be digging nine foot holes on our way down to school."

*How to contact the Régie:*  
Phone: 514-873-2245  
Fax: 514-864-3633  
Web Site: [www.rdl.gouv.qc.ca](http://www.rdl.gouv.qc.ca)

**"I do not appreciate coming out of the shower in the morning and having strange men walking around my bathroom."**

outraged at the prospect of sprinklers being installed in their residence during the final exam period.

"They should stop December 1st and resume after Christmas break. Do they expect me to walk to the library for all my studying?" asked an irritated Meghan O'Reilly, a Molson resident.

Students of all residences were quick to ask why the work could not be postponed until the summer when residences are rented out as inexpensive hostels for travelers.

"The work had to be done, and no time is a good time," said Tracy. Although she recognized the summer months would



photo by Jason Lee

*Tar trucks outside of McConnell Residence stink things up*

## Bathroom Stalls Under Attack

*Zoom Media ads tagged by student adbusters*

BY HEIDI SMITH

Spooft ads like one depicting a Tommy Hilfiger logo and a herd of sheep in front of an American flag were plastered over Zoom Media ad panels in men's washrooms around campus this week in an effort to mark tomorrow's Buy Nothing Day.

And while McGill's deal with Zoom to provide the washroom advertising spaces is now three years old, it was apparent this week that some students are still weary of what the ads really represent.

Eric Hanson is one of these students. Earlier this year, Hanson founded I Pee Freely, a group of Dawson College students whose mandate is to raise awareness about their concerns with the washroom ads.

According to Hanson, the ads represent a big problem being faced by schools forced to turn to the private sector to get money that should be coming from the government.

"For us, this is just a concrete example of why it sucks that the schools are not getting the money they should be getting from the government," he said.

He fears that as schools become more dependent on the private sector and advertising money, corporations interested in making students better consumers will have more control over what we learn. "And if no one says anything, it's just going to happen," he said.

But Claude Breault, Communications Director for Zoom, sees corporate funding as the only feasible solution to the financial crisis in which public schools are finding themselves. If schools don't look to advertising for money, he says, they will be forced to choose between cutting more services or raising tuition even further.

"You'll never find a sticker on a panel that says 'I love advertising', but we know that the majority of the students like the ads," Breault said.

Mike Leitold of QPIRG's Corpwatch

working group, disagrees. "It's like asking people to choose between the gun or the knife," he said. "I choose neither. I choose reinvestment from the government. If this is where schools have to stoop to pay the bills, what is our government doing?"

But since it started nine years ago,

**"If this is where schools have to stoop to pay the bills, what is our government doing?"**

Zoom has made a home in bathrooms at 68 schools across Canada, gracing walls with ads for everything from Absolut Vodka to condoms. And deals have been just as sweet for universities. While McGill is mum on dollar amounts and terms of the contract, it was recently reported that Université de Montreal

pulls in as much as \$100 thousand a year for the ads.

The deals also sparked criticism at Concordia this year when it was discovered that the university was failing to make use of a term in the contract which offered the university access to 10 per cent of the Zoom

spaces. While McGill has a similar deal, planning office Director Chuck Adler said the space was offered to SSMU in 1996, but that they didn't seem too interested. But SSMU VP Finance Kevin

McPhee said he was unaware of the clause and noted that SSMU might be interested in making better use of the Zoom space.

McGill was one of the last major universities to sign on with Zoom in 1996 after SSMU inked a deal with Zoom that Adler says nets them \$8000 a year. While student backlash towards the ads had died

down since 1996, anger resurfaced this week as Zoom ads in the Shatner and Bronfman building were covered with other campaigns spoofing McDonald's and Benetton. The mock ads originated from Adbusters magazine, which led the first International Buy Nothing Day seven years ago. Tomorrow marks this year's annual event.

But Hanson admits that groups like I Pee Freely have a long way to go in raising awareness among students so accustomed to marketing culture elsewhere of the broader implications of on-campus advertising. "Most people never thought of it before, and say that the ads give them something to look at. Some feel strongly, but the majority doesn't care," he said.

And Leitold says that it may be time for students to speak out if they don't want advertising to grow on campus. This week's prank, Leitold said, indicates "general frustration and resentment to corporate rule."



# The Culture Jammer In Person

*Author, editor, activist Kalle Lasn sits down, but doesn't shut up*

BY TAL PINCHEVSKY

A segment of the McGill student body entertains the same ideas that have been prevalent among the young and impressionable for some time now: the majority of multinational corporations are inherently evil. The new student worldview outlines the variety of ways in which consumers are being screwed over.

While avoiding an approach that employs the aforementioned ideas verbatim, Vancouver-based Adbusters Media Foundation has been at the forefront of the grassroots movement to combat corporate big brotherhood. The mission statement of the Foundation declares, "We are a global

way the unofficial history unfolds. This player turns out to be not only the provocateur of the revolution, but, in the end, its saboteur. This player lies at the heart of America's defining theme: the difference between a country that pretends to be free and a country that truly is free. That player is the corporation."

In combatting this player, Lasn and Adbusters have initiated countless campaigns that have grown from domestic, to national, to international levels. Other than this week's Buy Nothing Day (see page 3 and 4), another large campaign being emphasized this fall is the Big Question.

The Big Question, in the words of Adbusters, "asks economic policy makers how they define 'progress' and challenges them to come up with a better answer than GNP before the social and environmental effects of globalization become irreversible."

Another major Adbusters campaign is TV Turnoff Week, which is scheduled to take place this April. Moving beyond questions of lifestyle choices, TV Turnoff Week focuses primarily on freedom of expression on the airwaves.

Yet another popular campaign for Lasn and Adbusters is their organized Phillip Morris boycott. The boycott goes beyond an abstention from buying multinationals' tobacco products. It includes boycotting the countless food products that the corporation owns and distributes. These food products include Miller beer, Post cereal, Kraft, Maxwell House and Sanka coffees, and Philadelphia cream cheese.

The unofficial leader of the movement and its campaigns, Kalle Lasn, recently took some time from his schedule to chat with the McGill Daily.

**Daily:** What do you think of the Zoom Media Special Forces Unit replacing the Adbusters anti-ads in the bathrooms at McGill?

**Kalle Lasn:** I heard that this is happening at a number of universities now and that they actually threatened to sue some of the universities for not complying with their agreement or something. I heard that they are also threatening to sue one of the student federations or something and that they are on the verge of bankruptcy. It is clearly hurting them so finally a bit of culture jamming is doing some good. I'm so glad to hear that. I hope it happens again and again.

**Daily:** What can you tell us about the origins of Adbusters and its campaigns?

**KL:** Well, we started in 1989 and it grew out of a fight that we had here with the forest

industry. They had this \$6-million campaign called Forests Forever and we'd always hear about what a great job they were doing managing our forests here. It was blatant misinformation, so a group of us got together and came up with our own 30 second spot that tried to tell the other side of the story.

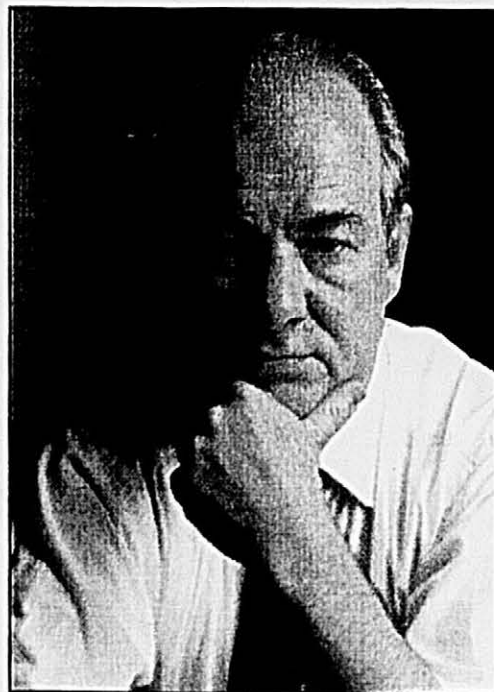
To our shock and dismay, when we tried to buy airtime for that spot, the stations in Vancouver refused to sell us airtime. These were the same stations that were selling time to the forestry industry. It was something that outraged us to the point where we launched this non-profit media foundation and everything we've done since, the magazine, the PowerShift advertising agency, the Culture Jammers website, and even the Culture Jammers movement is all due to that one incident that got us really pissed off.

**Daily:** What has the effect been so far on corporate campaigns and advertising?

**KL:** I think that the effect on corporations has actually been minimal. I think that the real positive things that we have done over the past 10 years is legitimize a new kind of social activism. It has led to the realization that it is no longer about black liberation and race and gender and not so much even about environmentalism and nature, but it is actually a culture that needs to be contested. If we, the people, lose control of our own culture, we stop telling the stories and singing the songs. If we lose control of our culture then we have lost everything and, with all these other fights, we won't be able to win them anymore because someone else controls the culture, somebody else controls the production and distribution of meaning in our society.

**Daily:** Adbusters has become a far more mainstream movement. Does this compromise its legitimacy?

**KL:** I think that all movements have a springtime and then a summertime and then they go into autumn. Organizations



*The original culture jammer, Kalle Lasn*

are a little bit like that too, Greenpeace is now in its autumn I believe, and the feminism movement is now in its autumn. I think we're in the tail end of spring, myself. I think that certain campaigns like Buy Nothing Day have gone mainstream and, with TV Turnoff Week, I watch it go by every year and I don't pay too much mind anymore. Those are two big campaigns that were fairly edgy 10 years ago. They are now kind of mainstream and there is nothing wrong with that, but I think that winning a Canadian Charter legal action against broadcasters and winning the right to buy airtime and starting to fight head-on with all the corporations and fast food and fashion and automobiles, that particular battle hasn't even started yet. The groundwork hasn't quite been set yet. We haven't even got the legal right to walk into stations and buy airtime yet, so I think we're at the tail end of spring and not even at the beginning of summer yet.

**Daily:** Any new campaigns or ideas planned for the future?

**KL:** I think that the WTO (World Trade Organization) and this whole fight against corporate power is the essence of this struggle

of the last 10 years. We used to worry about governments getting too much power and lauding it over us in that kind of Orwellian Big Brother scenario. Now I think we're not into that at all. Many people can't get used to the fact that we're actually more into a Huxleyan kind of scenario where corporations have gained control of the media and gained control of our nutritional agenda and our various other agendas. We've hardly noticed this, thinking they are still our friends.

I think this fight against the growing power of transnational corporations and reinventing this relationship that we have with corporations is going to be a big struggle over the next 10 years. I think that culture jamming will play a great part in that struggle.

**Daily:** Where does this passion for your movement come from?

**KL:** It isn't so much passion. It's just rage and anger, I can't stand to live in a society where corporations tell me what music is cool and what is cool to wear and how our government's economic policy should be run and so on. For me it's the anger and the rage that makes me fight against this. Maybe after the rage there comes a bit of passion, but it's not something that is necessarily enjoyable or anything, it's just something that I feel I have to do just to remain authentic. I just can't stand to live in this kind of a world. The rage was underneath for the past 20 years for me. It really came to a head when I spent \$10,000 of my money and made this TV spot and I put it under my arm and I walked into my local television station here in Vancouver and the bastards wouldn't sell me any airtime. In other words, this sort of pro-consumption paradigm had progressed to the point where they can't even tolerate a certain amount of democratic dissent on the public airwaves. That was the moment in 1989 when my rage started to surface. I just couldn't take it anymore.

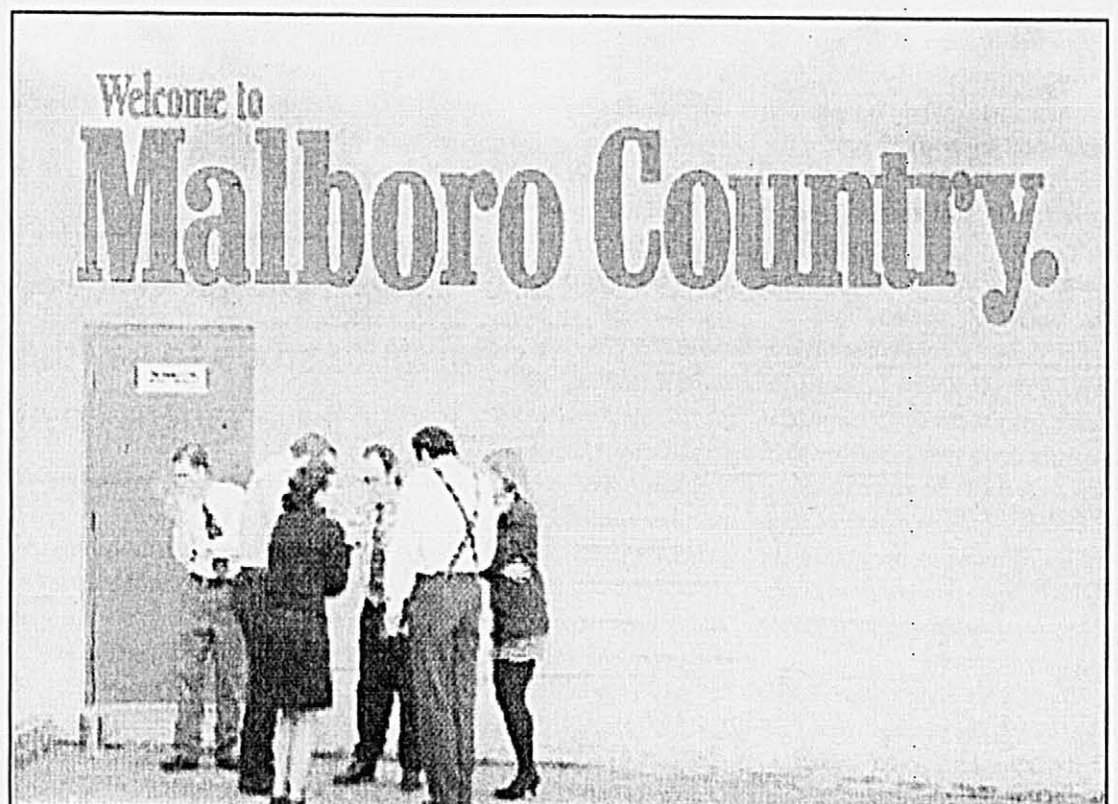


*Baby McFry: Adbuster posterchild*

network of artists, writers, students, educators, and entrepreneurs who want to launch the new social-activist movement of the information age. Our goal is to galvanize resistance against those who would destroy the environment, pollute our minds, and diminish our lives. To this end, Adbusters Media Foundation publishes Adbusters magazine, operates a website, and offers its creative services through PowerShift, our advocacy advertising agency."

At the helm of this continually accelerating vessel is Kalle Lasn, editor and contributor to Adbusters magazine and author of *Culture Jam: The Uncooling of America*. *Culture Jam* is considered by some to be the apogee of Lasn's activism, which spans more than a decade. Following a career in advertising in Tokyo, Lasn moved to Canada and became a documentary filmmaker. While watching a local forestry company promote their clear-cutting as "forest management," he put together his own promotional campaign to counter the corporate stance. It was from this point that the seed was planted.

In his book, Lasn documents the basic views that he shares with numerous other anti-corporate activists, primarily in the context of the United States. Regarding the history of the US, Lasn writes, "The unofficial history of the United States is quite different [from that taught in school]. It begins the same way in the revolutionary cauldron of colonial America, but then it takes a turn. A bitplayer in the official history becomes critically important to the



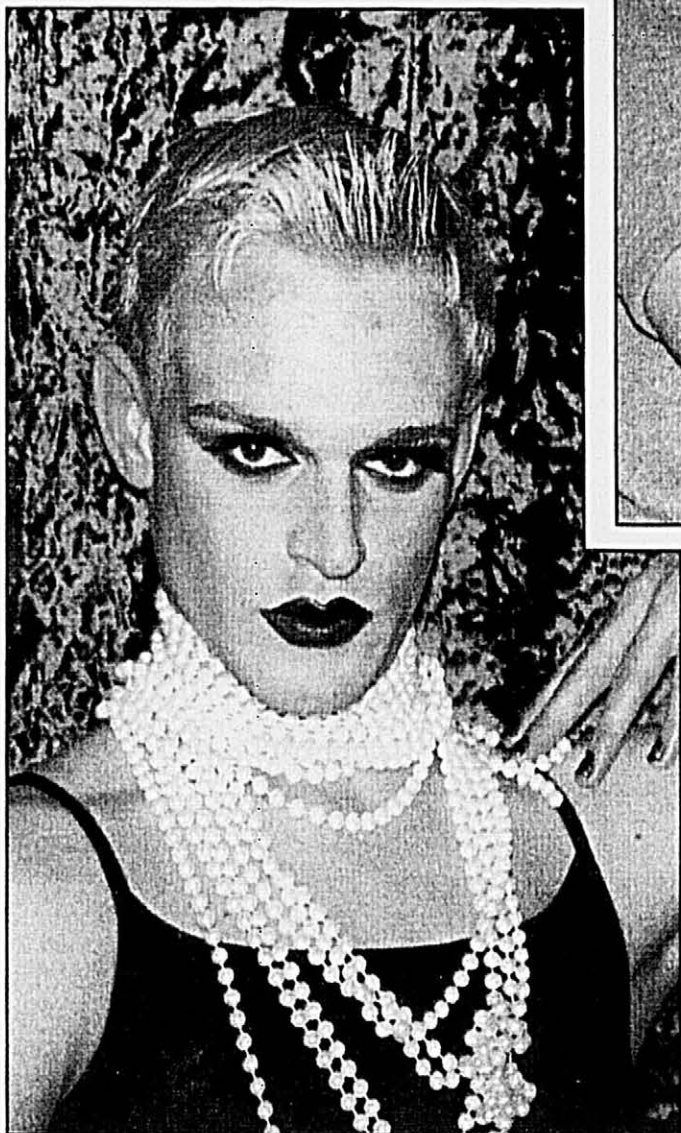


# The Divine Miss Olga

PHOTOGRAPHIC AND SCENIC DESIGN BY JEREMY LENTZ AND NOOR YAZAMI

I arrived at Hugo Lebrasseur's house with the intention of doing a photo essay on the step-by-step transformation of a man into his drag-queen persona. I learned that the physical transformation – pasting the eyelashes, selecting the wig, putting on the hose, applying lipstick – is a very private part of the drag queen process. Hugo

insisted on being alone in the bathroom for three complete hours. When he finally emerged, he was a new personality: The Divine Miss Olga. The following photos display the many faces of a drag queen.





# Putting Childbirth Where It Belongs?

*Midwifery offers an old-fashioned alternative to hospital births*

BY JENNIFER VO AND SARAH TURNER

It took the Quebec government until two months ago to legalize midwifery, although Quebec midwives were permitted to practice in pilot projects since 1990. Prior to that, midwifery was illegal.

According to Isabelle Brabant, a midwife at the Maison de Naissance Côte des Neiges, "The Quebec government has finally taken childbirth, which was defined by law as a medical act, and has placed it back where it belongs, as a physiological act that is a natural part of life." Midwifery is even covered under the Quebec Health Plan.

In historical times, most births were in fields or at home and either unassisted or assisted by a midwife. The medicalization of childbirth only occurred at the beginning of the 20th century. Brabant argues that medicalization is entirely unnecessary. She compares the present childbirth situation to using emergency health services for a common cold.

Dr. Alice Benjamin, the director of obstetrics at the Royal Victoria Hospital, believes differently. "Childbirth, natural and physiological as it seems, has an element of unpredictability to it. If unpredictable things happen, the hospital environment allows reaction to the situation promptly."

Nonetheless, the midwife's philosophy is to keep intervention at a minimum. They believe that given enough time, nature will take its course. However, in hospitals there may be a sense of urgency. Medication and technological devices are widely used and sometimes unnecessarily, according to midwives.

For instance, in a birthing centre, a midwife will only perform an episiotomy — an incision to enlarge the vaginal opening — if it is absolutely necessary. Consequently, the episiotomy rate for births by midwives is about 3 per cent. In Quebec hospitals, obstetricians perform episiotomies on 40 per cent of women in labour, one of the highest rates in Canada. It is a significant decrease from the 70-per-cent value 15 years ago, when an episiotomy was part of routine procedure.

The delivery table is another feature of medicalization. The table places women flat on their backs in what is known as the lithotomy position. According to Brabant,

"The horizontal position is to facilitate the work of the physicians rather than to facilitate the birth process." There is evidence that the lithotomy position has negative effects on a woman's blood pressure and breathing efficiency. It has also been found that the position decreases the strength of uterine contraction, and thus increases the need for artificial stimulation of labour.

At the Maison de Naissance birthing centre, midwives encourage a woman to give birth in whatever position the woman feels is the most comfortable, which is often a semi-sitting position.

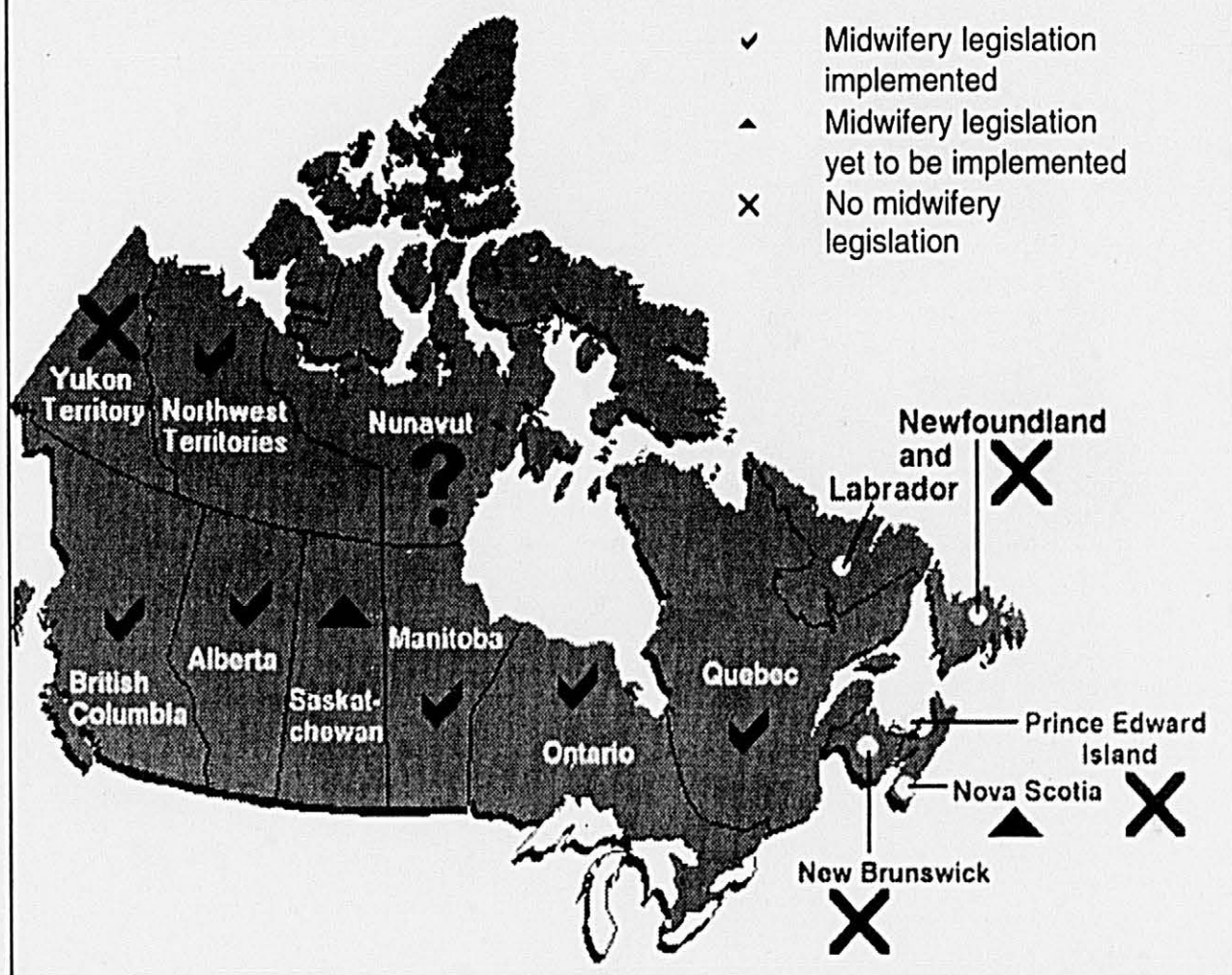
Epidurals are also a form of medical intervention, although women often welcome them. Epidurals are a form of pain medication given as an injection in the back. When Michelle Crampton, a young woman in Winnipeg who had a baby four months ago, went to the hospital to give birth, she immediately asked for an epidural. Unfortunately her epidural did not work completely and she still felt a lot of pain. Epidurals cannot be repeated during the same delivery for fear of overdose.

According to Brabant, midwives do not give epidurals, but rather provide non-pharmacological methods for coping with pain, such as massage, acupuncture, and

whirlpool baths.

Oxytocin is another medical intervention. Oxytocin is a substance injected intravenously to stimulate labour. It is sometimes given to women who are progressing slowly but otherwise going through a normal labour. Midwives do not believe in such intervention.

## State of Midwifery in Canada



In fact, the midwife's non-interventionist philosophy is the main reason why Silvia Keesmaat, a Toronto mother of a 4-year-old and a 1-year-old, decided to have a midwife deliver both her children. Keesmaat stressed that she did not want medication or any sort of medical intervention during her labour, or at any other time. She explained, "[My husband] Brian and I did not want any form of prenatal testing. We went to see an obstetrician who really pushed testing on us. Then we went to see a midwife and she was

much more supportive of our decision." Keesmaat describes her birthing experience as "wonderful."

"In the initial stages of labour, I was able to walk around, watch TV, pretty much do as I pleased, and that was very important to me. I would not have been able to do that in a hospital."

Keesmaat also says that the care she received from the midwife was very relaxed, personal, and friendly. Brabant explained Keesmaat's observations: "Midwives are interested in the woman as a whole, not just a container for a uterus that's pregnant."

Keesmaat mentions that she received a high level of aftercare as well. "The midwife came to my home everyday after the birth, for a few days, then every other day. She made visits for several weeks, just to make sure that everything was okay."

Keesmaat had her babies at home, which is legal in Ontario. Midwifery and home-births fall under provincial legislation, and thus laws vary from province to province. Here in Quebec, home-births are illegal. All midwife-assisted births must be in birthing centres.

Keesmaat's home-birth with a midwife contrasts with Crampton's experience in a hospital with an obstetrician. Crampton explains that she found the hospital process to be very impersonal. "The nurses had a shift-change halfway through my labour. It was very hard to adapt to someone new in the middle of it all."

In the hospital, it is primarily the nurse who is with the woman throughout most of the labour. Crampton only saw her obstetrician about once an hour. "He pretty much got there just in time to catch the baby."

Midwifery has been legal in Manitoba since 1998. When asked if she

pital knowing that the interventions were on hand if she needed them.

Crampton's is a valid concern. In the event of complications, a hospital remains the safest place for a woman to be. However, it is probably not widely known that birthing centres are always in close proximity to hospitals. It is required by law.

With home-births, midwives are registered with a hospital, and the woman is registered at the same hospital. In the event that complications arise, the woman would be sent immediately to that hospital.

Benjamin argues that "With some complications, a 20-minute trip to the hospital may make or break you."

According to Brabant, the medicalization of childbirth is certainly necessary and welcomed in cases with complications, but it is unnecessary otherwise.

"Human resources, professional resources, and the actual technologies should be reserved for when they are needed.

Normal women who are healthy and have a normal pregnancy do not need to see a pathology specialist."

Again, Benjamin stresses the element of unpredictability. She also said, "We have come a long way on improving maternal

morbidity and mortality in this century. I think that hospital births and the hospital environment have a lot to do with it."

Although there are differing views on the medicalization of childbirth, it is important that women be aware of the options that they have in order to make informed choices.

“Childbirth, natural as it seems, has an element of unpredictability to it.”

“Midwives are interested in the woman as a whole, not just a container for a uterus that's pregnant.”

### In the Interest of Women's Health

*A special three part series*

• **Women in Clinical Trials**  
November 18

• **The Birth Control Pill**  
November 22

• **The Medicalization of Childbirth**  
November 25





# Racists Rip Off Major Canadian Newspapers

## *How a Coalition of one ran ad campaign for free*

By CAPILANO COURIER STAFF

NORTH VANCOUVER, BC (CUP) - Before the scandal broke the advertisement was, at first glance, a harmless-looking manifesto for a "British Canada."

Complete with a coat of arms, Union Jack flag and in some versions a small picture of the late Princess of Wales with her two sons in their school uniforms, the letter claimed to be a policy statement for the Coalition for a Humanistic British Canada. But a closer look revealed the group was calling for a "massive increase" in European immigration, an end to "multicultural policies" and enforcement of a policy of "cultural assimilation."

The ad went on to describe the Coalition's policy on appropriate clothing for Canadians: school uniforms for children, pants for men, skirts and dresses for women. The advertisement ran in major and minor newspapers across the country, including *The Globe and Mail*, *The Vancouver Sun* and *The Montreal Gazette*. The size of the ads ranged from a quarter of a page to a full page, like the one that appeared in *The Vancouver Sun*.

The Coalition's founder, Michael Chessman, informed an Ontario newspaper the ads were part of a campaign to make the group a recognized force in Canadian politics.

He estimated the cost of the campaign was approximately \$200,000. But the appearance of the ads led to curiosity, questions and complaints on the part of readers. As a result, the media began looking into the Coalition and its beliefs. It was soon revealed the Coalition consisted of only one person, Chessman, a 38-year-old Toronto resident. After his ads ran, Chessman sent the media a press release containing obscene opinions regarding other races, particularly blacks, whom he sees as inferior to whites, along with women, Asians and native peoples. He describes Canada's First Nations people as "squatters on a land destined for their betters."

### NEVER PAID FOR ADS

The advertisement itself was benign by comparison and the magnitude of Chessman's extreme views shocked readers and humiliated the newspapers involved. In his press release Chessman said, "We are without funding as an organization." To date, none of the newspapers who published the ad have been able to confirm they were paid.

"[Chessman] took all these papers for tens of thousands if not hundreds of thousands" of dollars, said Brian Caldwell, a reporter for *The Kitchener-Waterloo Record* who investigated the Coalition.

*The Record's* advertising director, Larry Hooper, confirms his paper ran the ad twice out of four scheduled appearances. The ads that did appear were at a cost of \$4,000 each. The final ad, which did not run, was supposed to be a full-page ad at a cost of

roughly \$10,000. If all the scheduled ads had run, the bill would have been about \$22,000 for the one newspaper alone.

After reporter Caldwell discovered Chessman's racist views the ad was pulled.

*The Record* donated the proceeds from the ad to a multicultural society, despite the fact they were never paid and there really was no revenue to donate.

When asked how Chessman managed to get his ad in the newspaper without anyone checking on the content, Hooper said Chessman sent his ad in electronically and, "an electronic ad goes right to the produc-

He did, however, send three separate emails to the *Capilano Courier*: one contained his picture, the second outlined his philosophical views and the third contained an article on him that appeared in the *National Post*. Moreover, in a press release dated October 15, 1999, he said the newspapers should have known better than to accept his credit.

"The backers I kept referring to have in fact been the newspapers which agreed to carry these important ads without charge," he said in his release.

He claims the newspapers that ran his

ground, or the website where he states his more hardcore racial views.

But there were some exceptions, like *The Ottawa Citizen*.

"I knew [Chessman] had no money," said Dwain Moore, business account executive at the *Citizen*. Moore became suspicious when Chessman asked for 60 to 90 days to pay for the advertising.

The *Citizen* checked on Chessman's website, where he argues that immigrants he considers undesirable should be returned to their country of origin, and decided not to run it because "*The Ottawa Citizen* does not endorse this kind of thing."

Moore insists that even if Chessman had been financially equipped to pay for the ads, the *Citizen* would not have run them.

### CONFLICTING POLICIES

Meanwhile, Canada's two major national newspapers have vastly different policies regarding what ads they will or will not print.

*The Globe and Mail* ran the Coalition ad once after it had been checked by the paper's lawyers and executives.

According to Debbie Gomm, advertising sales manager at *The Globe*, the paper will run almost any ad in the interest of freedom of speech.

"The executives feel that while it may be controversial, it's not illegal," she said.

Gomm says it is *The Globe's* policy to print virtually any ad provided it is not libellous.

*The National Post*, on the other hand, did not print the Coalition ads.

"We retain the right [not to run ads] if they don't meet with what we want to convey to our readers," said Tim Corcoran, *The Post's* national sales manager.

Corcoran believes advertising decisions regarding questionable material are the "publisher's prerogative." He points out that other newspapers in the Southam News chain - which is owned by Hollinger, the parent company of *The National Post* - have their own individual policies.

This explains why several Southam papers did print the Coalition ad.

Pacific Press Spokesman MacLachlan says the *Sun* and *Province*, both Southam papers, have a twofold standard for advertising: the contents of the ad must be legal and meet certain standards of taste.

He says the Coalition ad looked "very odd" to the advertising department, and it was checked with a lawyer before it was published.

"There's nothing in the ad that violates any law, and there is nothing in the ad that you could really say violates common sense standards of decency and propriety. On that basis, we accepted the ad," said MacLachlan.

But Pacific Press received calls from readers questioning the ad's origin, and the ad ran a second time just as the company was becoming aware of Chessman's racial views.

When asked if, in retrospect, the *Sun* and *Province* would have published the ads knowing Chessman's views, MacLachlan exclaimed, "Oh, I hope not! We're not in business to make money out of racism."

*The Sudbury Star* and *The Edmonton Journal*, two other Southam Papers, also ran the ad before finding out about Chessman's views.

The *Star* pulled the ad solely because of non-payment and probably would have continued to run it otherwise. The *Star* accompanied the ad with a disclaimer stating the newspaper did not share the Coalition's views.

John Connolly, advertising director for *The Edmonton Journal*, also doesn't have major qualms about the ad.

"I'm not totally uncomfortable that this ad ran in the newspaper," he said.

Yet Caldwell, the *Kitchener-Waterloo Record* reporter, says newspapers should be troubled about running the Coalition ad. He argues that if all newspapers followed this line of thinking, "presumably if the KKK wanted to run a carefully worded ad," it could appear in most newspapers in Canada.

Other observers of newspapers' actions are also concerned about the agendas of groups or individuals running ads.

Don Sellar, ombudsman for *The Toronto Star*, which also ran the ad, investigated the Coalition controversy as an independent party. He said the ad was "very carefully worded" and contained what he called "code language."

Nevertheless, he believes, "the paper didn't have a legitimate excuse for not running the ad at the time."

Before it was revealed Chessman was a racist who defrauded the papers, said Sellar, "there was no reason to turn it down on the content."

As for the story of Michael Chessman's Coalition for a Humanistic British Canada one last question remains.

"Why aren't the newspapers calling the police?" asked CJC member Farber.

He points out the papers were "tricked into running [the ad] and then defrauded."

It remains to be seen whether Chessman will be investigated, prosecuted, or punished. Perhaps the newspapers are satisfied to have learned their lesson.

But what this lesson is varies from paper to paper. Some are congratulating themselves for their stringent credit-checking policies, others are embarrassed about being duped, while others are horrified that an advertisement for a group whose true views were hidden slipped into their papers.



*The Queen: the saviour of a "humanistic Canada."*

tion department."

*The Record* has a policy of not running ads offensive to their readers: they won't even advertise escort services. Hooper is confident that "under no circumstances" would the paper have run the ad if they had known Chessman's views from the outset.

Don MacLachlan, director of communications for Pacific Press, publisher of *The Vancouver Sun* and *The Province*, had the non-sufficient funds cheque for over \$10,000 in his hand when he was interviewed.

He described it as very professional looking, adorned with a Canadian flag and the name of the Coalition.

"We are sitting here with very long faces," he said dejectedly. "It's not only unfortunate, it's embarrassing."

Pacific Press was going to donate proceeds from the ad to a charity, but now that there has been no payment for the ads that plan has been cancelled.

Coalition founder Michael Chessman did not return a phone call requesting an interview.

ads, and even those that refused, "did in fact agree with the basic tenets of the document."

All newspapers contacted dismissed the allegation. In fact, most spokespeople wouldn't dignify Chessman's statement with a response - one brushed it off as "silly."

John Connolly, from *The Edmonton Journal*, was more blunt.

"He's not telling the truth," said Connolly. But the fact remains that Chessman managed to advertise without any actual money behind him.

Various newspapers have different explanations for how this happened.

Most of the papers that did print Chessman's ad say they do not have especially strict screening and credit checking policies for ads. Often they will only check a new advertiser's credit if he or she plans to become a regular advertiser and open an account with the paper.

Chessman sent several papers cheques that bounced, while those who did run the Coalition's ad did so without checking on its founder's credit, back-



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VALID WITH THIS AD

Dr. David Kwavnick, O.D.  
1535 Sherbrooke St. W.  
(corner Guy)

**933-8700**

## THE ART DUMMY

# Attention to Those Who Doodle

BY JOHN ORTVED

First, an update for any loyal readers: I checked the local hospitals and there have been no new patients in the past week who have been recently hit by a bus or are suffering from any bus-related injuries. So we may conclude the thief of my Playstation remains at large.

As for new business, I want to have a contest. No, not like that. Get your mind out of the gutter. This contest is open to all artists, professional or bored. Confused? It puts all drawers-of-things on pretty much the same level. I'm talking about doodling. Ah, yes. A competition appropriately asinine for an art dummy to be holding.

Here's the deal: doodle something, anything. Shapes, drawings, people, bears, scribbling, anything you want. Hand it into the offices at The Daily. That's the basement of Shatner, B-03, right around the corner from TravelCuts. Or you can just give them to me.

Your entry will be placed in a cardboard box that I will personally select. Make sure to have your name and some kind of contact information on the back of your doodle (email, telephone number).

The winner will have his or her choice of the following prizes, in addition to having their entry displayed in the next edition of the Art Dummy:

1. I will read your future with tarot cards.
2. You can receive an 8 by 10 inch photograph of my dog in the middle of an intersection, at night.
3. I will write you a personal poem or freestyle rap.
- As with any contest worth its salt, there must be rules:
1. Do not intentionally draw something intentionally as an entry. Your doodle

you must be on the doodle. If I cannot contact you, you cannot win.

4. There are obviously no limitations on the content of your doodle. Porn is perfectly acceptable, but comedic porn is preferable to graphic porn.

5. Caricatures, inventive and realistic, are most welcome.

6. Some kind of title or caption can only help:

7. Stains on your doodle, coffee or otherwise, are sometimes unavoidable. Points will not be subtracted for stained material. In fact, stains are encouraged.

8. Photographs count, but again, they have to be done in class while you are otherwise occupied. Using flash photography during lectures is not encouraged.

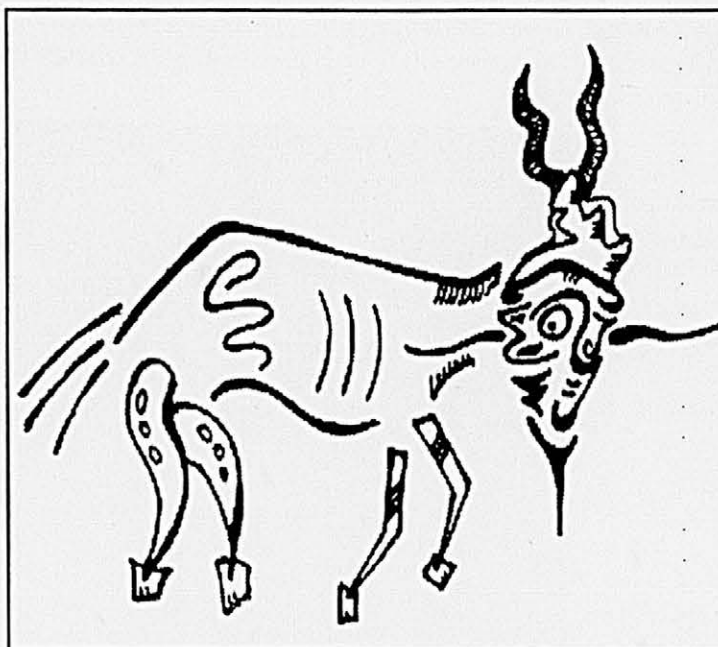
9. No snakes either. They also scare me.

10. There will be no penalty for students who had help from their parents, but again, have some respect for your fellow competitors. Parents

can make suggestions, but the doodle should be your own work.

11. Although the prizes are tempting, sabotage of any kind of anyone else's doodle is unacceptable. Remember, it's not about if you win or lose, it's about who has the most money at the end of the day.

Good luck and mad props to all those who enter.



Submit your doodlin' drawing to the Daily office (Shatner B-03).

should be something you did in class, not necessarily while bored, but definitely while immersed in another activity. While this rule cannot be enforced, your artistic honor should prevail.

2. Do not draw any clowns. Clowns will not be accepted as doodles. The Daily holds no grudges against clowns; clowning is a noble and honorable profession. They just scare me a lot.

3. Your name and some way to contact

# THE MCGILL DAILY

**will not be publishing an issue for Monday,  
November 29.**

**But we'll be back for an extra-fat non-  
denominational holiday "Happy  
Millennium" issue on December 3.  
Pick it up! It'll be the last of the 1900s.**





Australian actor Alex Dimitriades plays Ari, right, a twentysomething guy dry in motivation and brimming with angst.

# Confronting Reality Head On

*Award-winning film from down under shines*

BY GABE FLORES

Uncompromising, gritty, and raw are adjectives that come to mind in the feature film *Head On*.

Juxtaposing the dynamic of a transplanted Greek family in Australia with the protagonist, Ari (played by Australian star, Alex Dimitriades) and his internal struggle makes for a complex storyline. Set over an intense 24-hour period, *Head On* deals with the powerful theme of confronting homosexuality in a traditional Greek family. But at the more basic level, *Head On* transcends culture, applicable to all ethnic groups dealing with this subject.

The film is entirely carried by Alex Dimitriades' powerful portrayal of Ari, a twentysomething guy dry in motivation, but brimming with angst. It is an angst directed at his father, a man pigeonholed in his job and plagued by nostalgia over the attempted overthrow of the fascist government that once controlled Greece. He is also consumed by bitterness over his own inability to sever himself from his mother, often threatening to move out but never carrying through with it. Instead, Ari, seeks out instant gratification through heroin and sex.

Based on the Christos Tsiolkas novel, *Loaded*, the film is a cinematic work that brings to the forefront the internal conflict of a young man struggling with his sexual identity. Initially premiering at Montreal's Image&Nation: The Gay and Lesbian Film Fest in early September, *Head On* is both poetic and profane in its approach to the topic. However, director Ana Kokkinos succeeds with this directorial debut, which deals with a difficult thematic structure.

Throughout the movie, there are extreme and apparent contradictions in Ari's personality. He shuns his Greek heritage, but embraces traditional Greek dance, even reluctantly accepting his father's praise. Furthermore, in an attempt to escape from the drug-induced confusion that is his life, he vows to leave for Greece in an effort to find work, much in the same way his father once fled Greece to raise a family in Australia.

Although at times the burden of carrying a feature film seems overbearing, Dimitriades breaks away from his fame as a James VanderBeek-type actor in Australia to fit this gritty role with dead-on accuracy. Scenes of blind rage when he confronts his sister's fiancé with accusations of being

motivated by cashing in on her dowry balance timid moments of comforting his mentally-scarred mother.

Uncompromising in her approach to the screen adaptation of *Loaded*, the director is quick to include graphic scenes of anonymous gay sex. In any other context this may seem to trivialize a serious topic, but with *Head On*, Kokkinos builds up the intensity to a breaking point where Dimitriades must finally confront his homosexuality.

What may have served to give the audience more insight into Ari's character comes only at the conclusion of the film. A short but poignant narration by Ari finally takes the guess-work out of his torment and self-loathing, defiantly proclaiming that "No one is going to remember me when I'm dead."

There is no light way to approach *Head On*. The movie makes no excuses for portraying a harsh reality. It points out the immense filmmaking talent in Australia, and the untapped potential of Alex Dimitriades.

*Head On* is at Cinéma du Parc until December 5.

...endnotes...endnotes...endnotes

A weekly forum of views on the news

Mondays in the

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**Fill out this coupon and show off your Beastie's knowledge.**

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FROM SFX ENTERTAINMENT



## CD Reviews

FUN9

TAKAKO MINEKAWA

(EMPEROR NORTON RECORDS)

Following on the heels of Fantastic Plastic Machine's success is another Japanese DJ, Takako Minekawa. Her third album, *Fun9* is much in the same vein as *Stereolab*. It's a 12-track voyage through soothing Japanese vocals which, although incomprehensible to most, somehow transcends language. Her overdubbed melody taken from Lou Reed's "Walk On The Wild Side" on "Fantastic Voyage" lends some familiarity to an otherwise novel compositional style.

Her US releases, *Roomie Cube* and *Cloudy Cloud Calculator* were critically acclaimed, and *Fun9* is yet another glimpse into this musical genius. Of course, Minekawa's work is highly conceptual. Close listening reveals a heavily layered sound occasionally yielding tidbits of sound buried under frenetic beats or looped guitar licks.

Seamlessly introducing samples from 2001: A Space Odyssey's HAL is not an easy task on a techno album. Minekawa pulls it off easily, combining the infamous five-tone progression with her Japanese synth-pop. Not delving in a single theme, Minekawa mixes it up, providing a series of mellowed out, ambient tracks, most notably "Fancy Work Funk" and "Soft Graffiti." The pop influence and her work with Kid Koala and Cornelius has clearly rubbed off on some of the tracks on this album, yet it shouldn't discourage you from listening to *Fun9*, it's just another step in this DJ's vivid musical dreams.

-Gabe Flores

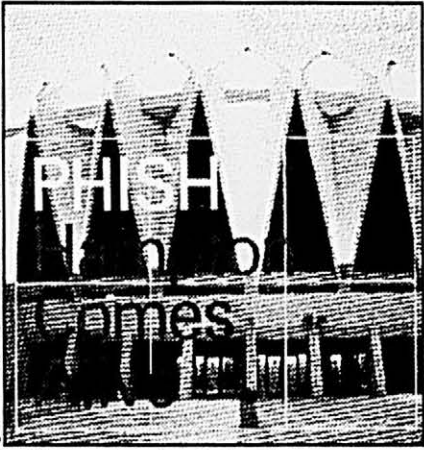


HAMPTON COMES ALIVE

PHISH

(ELEKTRA/WARNER MUSIC)

The third official live release from Phish marks the first time they've recorded and released concerts in their entirety. *Hampton Comes Alive* is a six-disc snapshot of Phish from last year's winter tour stop at the Hampton Coliseum in Hampton, Virginia. Done in large part to appease Phish phans who want to recreate the magic of a live concert on their own time, these two shows also offer fodder for the long-time phan with covers of The Beastie Boys' "Sabotage" and Jimi Hendrix's "Bold As Love." With sound engineered by Paul Languedoc - who also custom-builds frontman Trey Anastasio's guitars - this live recording is nearly flawless, perhaps lacking some crowd noise that would otherwise add more atmosphere to the album.



This album does offer twenty previously unreleased tracks that were part of the tour's rotation. Not included among these unreleased tracks is classic Phish anthem "Divided Sky" - clocking in at a modest 15 minutes. Highlighted by a Stevie Wonder cover of "Boogie On Reggae Woman," the second night's performance (November 21, 1998) seems tighter than the first. In comparing both shows solely on the basis of set lists, the second night, with its "Mike's Song" segue into "Simple" and perfectly performed "NICU," is Phish at their best.

Released exactly a year after the show, *Hampton Comes Alive* is Phish's answer to the growing community of phans that travel with the band, making high-quality recordings of every performance to distribute freely via the internet. Unavailable to most phans, this medium has been distributing these two concerts up until the official release by Phish. *Hampton Comes Alive* is also timely in that it precedes Phish's New Year's two-day festival in the Florida everglades. Estimated to bring together 70,000 to 100,000 Phishphiles, it promises to be the biggest millennium party this side of the Atlantic. -Gabe Flores

McGill Daily

Provides more baked goods to staff than any other organization on campus.

# British Invasion Continues

The Daily speaks with Hefner

BY GABE FLORES

On a North American tour promoting their latest album, you'd never know Hefner played the major festivals in Europe this summer. Their modest, soft-spoken bassist John Morrison spoke with The Daily earlier this week to talk about influences, the digital music revolution, and breaking into the North American market.

**Daily:** How have you guys been received in the United States?

**John Morrison:** Pretty good, actually. It's been a little varied. We did four shows in the States. We made a stop at Brown University where there were real Hefner fans. They all knew the songs and it was well attended. Buffalo was okay, but really strange; rather suburban in fact.

**Daily:** When listening to the record *The Fidelity Wars*, there are so many kinds of music present. What do you guys cite as your influences? What do you listen to in your off time?

**JM:** That's pretty fair to say. Because our influences are pretty wide. While I listen to a lot of soul music, Darren might be

where things are headed?

**JM:** Yeah, I think so. Ultimately it's a good thing. It's a great way to get stuff out. Maybe there's space for both to coexist. Either way, it's great for bands

"We play a lot of Leonard Cohen too."

that can't get record labels to get people to listen to their stuff.

**Daily:** What are the next stops on the tour?

**JM:** Well, we've got two more weeks touring the States, going up and down the East Coast. We're doing shows in Washington DC and ending things off in Chicago. We've been doing a lot of touring for the past while, travelling throughout Europe, so we're used to it.

ence tells you what's going on. We've been fortunate in Europe. We did shows in France and Spain, and got a great reaction. Barcelona and Madrid were sold out. We played at Brownie's in New York as part of

a

four-band line-up. We were second, and it seemed that a lot of people left after we played. It's much harder in America to know than in the UK simply because it's so vast. With these kind of shows, we kind of have to prove ourselves, and drawn in the audience, which I think is a good thing. We play our stuff for people that haven't heard us before.

**Daily:** Here in America do you find yourselves sticking to materials from your two albums or trying out new stuff, perhaps written on the road?

**JM:** Yeah, we always try new stuff, much to the annoyance of the audience, especially in the UK, where people have both records and all they want to hear are the familiar songs. We never really do that. We always throw anything in. We try new songs. It's good for us, 'cause we don't get bored. A lot has to do with the fact that Darren is such a prolific songwriter. He's got hundreds of songs.

**Daily:** Do you guys cover songs from other bands?

**JM:** Yeah, on one of the singles, we did a Beach Boys song, and we always play a few tunes from groups.

**Daily:** So you were mentioning that Darren is the songwriter of the group, is he the person from whom you would draw material for a third album?

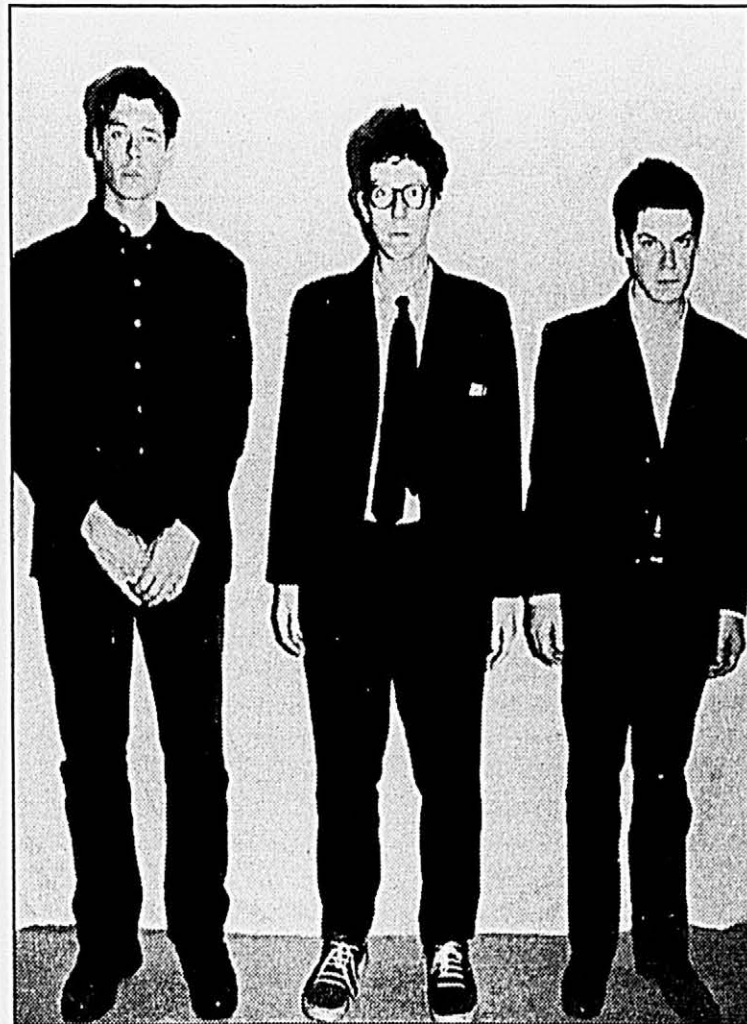
**JM:** Well, the third album, we could go record tomorrow. I mean we'd sit down for a few days to think about it. But there's a lot of material we could record.

**Daily:** What are the plans for the next release?

**JM:** It's going to be a compilation of all the singles and b-sides. Especially the first two singles that were released, where only 500 vinyl copies were made.

**Daily:** Do you guys encourage live recording?

**JM:** Yeah, it's fine with us, as long as it's not a commercial thing. If someone brings their tape player, it's cool.



Hefner, left to right: Antony Harding, Darren Hayman, and John Morrison

listening to country-folk music. We play a lot of Leonard Cohen too.

**Daily:** Funny that you mention Leonard Cohen, he's a McGill alumnus, and a former Daily staffer.

**JM:** Antony is a massive Leonard Cohen fan. I was always aware of the music, but now that we listen to it a lot, it grew on me.

**Daily:** What is your opinion of music distribution online, and the advent of music on the internet, with small indie bands trying to be heard distributing stuff on the internet....Do you think that is

**Daily:** Have you guys played the big festivals?

**JM:** We haven't played Glastonbury, but we've played the Reading Festival a couple of times.

**Daily:** How do you find breaking into the North American market? Has it been difficult? Do you find that the North American market, with all its groups, is saturated?

**JM:** It's hard to gauge as a band member. You really don't know what's going on, except maybe at shows, where the reaction of the audience, and the size of the audi-





# Decapitated Bodies in a Misty Black Forest

*Not one cliché was missing in the disappointing Sleepy Hollow*

BY SARAH COHEN

Solemn music accompanied by long shrill sounds, a barouche drawn by panic-stricken horses, a dusty and dented road snuggling down into a dark, sinister forest, where scattered pumpkins are stuffed. No one can be mistaken, we are in a horror film.

Tim Burton knew exactly how to show a lack of imagination in his last movie *Sleepy Hollow*. Although announced and expected as one of the last cinematographic events of the year and as the latest Tim Burton performance in creativity, this adaptation brings nothing new in the history of the thriller. The author should have

with the former; the latter however remains in the movie a bit longer, to add some prickliness to the movie.

The last pairings of Tim Burton and Johnny Depp were far more successful. In *Edward Scissorhands* (1990) and *Ed Wood* (1994), Johnny Depp was a real eye-opener. He knew how to embody the characters with his vivid facial expressions and his way of portraying an innocent air.

In *Sleepy Hollow*, Depp is deplorable. He has to act as a haughty but stupid investigator, so he keeps on grimacing with unbearable mimics, no matter the situation he faces. Tim Burton wanted to con-



Johnny Depp plays the weak, touching hero in *Sleepy Hollow*

known that his famous name and Johnny Depp are not sufficient to make a good production.

Tim Burton realized a neo-gothic version of the classic novel *The Legend of Sleepy Hollow* by Washington Irving, a book written in 1817. The scene takes place in New York City in 1799. A young constable, Ichabod Crane (Johnny Depp), comes up with the revolutionary idea of using science to help solve police investigations. Seen as a potential threat by the establishment, Crane is kicked out and is sent to the small upstate town of *Sleepy Hollow*, where three beheaded bodies have been discovered in the eerie forest.

The frightened inhabitants believe the decapitations to be the work of a ghostly apparition in the form of a headless man, who gallops every night on top of a black horse in search of more heads to satisfy his thirst for revenge and appetite for blood. The legend haunts the town. A smell of sorcery hangs over the roofs. The mysterious team of dusty old majors must have a hidden secret. With the help of an orphaned child and a beautiful young woman, Ichabod will solve the mystery.

This is the beginning, then, and everyone can easily guess what follows. The valorous Johnny Depp launches out in search of the criminal and to conquer the handsome Katrina Von Tassel's heart (Christina Ricci). But the first suitor and Katrina's mother-in-law soon rise up between their intense love. The business is quickly done

vey the impression of a weak, touching hero, so he made the poor Ichabod Crane faint at each sight of blood. The movie demonstrates a real lack of humor, each gag being heavier than the one before. Here is a specimen: the shrewd Ichabod goes and opens a dead person's belly, only to figure out what essential clue is inside, when the blood suddenly spurts out of the wound, staining his white jacket and eyeglasses!

Admittedly, there are some very successful special effects. Tim Burton is not a beginner — everyone knows that. There is an extraordinary scene when the horse appears suddenly out of the tree of the dead to disappear again in the foggy wood, leaving the spectator in a scarring landscape that evokes the atmosphere and style of the old Hollywood horror films. Some digressions into dreams and nightmares also bring about a touch of interesting surrealism. Unfortunately, as soon as Burton tries to develop the intrigue, he falls back into mediocrity.

Frightening movies and thrillers made up Tim Burton's fame. Sometimes, filmmakers like to ridicule what is acknowledged as being a part of their own style. Maybe this self-deprecation was the director's aim in *Sleepy Hollow*. I hope so. Otherwise, I have to believe the rumor currently running around the internet, saying that Burton is a marketing concept and a commercial filmmaker who is merely in search of blockbusters.

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# Getting to the KORE of New Music

*Montreal Ensemble promotes composers of today*

BY DAVID PODGORSKI

You probably haven't heard of the KORE ensemble, but they are probably one of the most unique chamber music groups in this city.

Rather than rely on such standard fare as Brahms or Beethoven, the KORE Ensemble plays a repertoire consisting exclusively of contemporary composers. This is no small risk in the conservative world of classical music, and has brought them mixed sympathies. Listening to their concert last Saturday in Redpath Hall, it was easy to see why.

The first half of the concert was devoted to Howard Bashaw, a Canadian composer from British Columbia. This performance featured two pieces commissioned by the Canada Council for the Arts: *Timepieces* and *Horos*.

*Timepieces* is a series of 17 short compositions for trumpet, violin, cello, and piano. The introduction featured a brilliantly expressive violin, played by Clemens Merkel, and soon moved into an ostinato groove. "Rantillism I: Mild Admonition" and "Austere Reflection" provided a melodic contrast, while "Calculation I: Structural Acceleration & Convergence" was full of complex rhythms which the performers pulled off admirably.

The titles of the two compositions betray Bashaw's fascination with time, and this is reflected in an intricate play of rhythm and tempo in his work. For example, "Remembrance Day Part I" was a polyrhythmic composition, while "Calculation III: Five Simultaneous Tempi in Canonic Phasing Texture" proved to be just that, creating different melody lines at different speeds which gradually came together, only to separate again. "???" was another interesting and humorous piece, lasting only a split-second.

*Horos* was another isorhythmic composition for five-string double bass and guitar, with a recorded guitar and bass providing doubled parts. This proved to be so difficult that the players had to have time kept for them by separate metronome parts in their headphones, yet bassist Eric Chappell and guitarist Sean McInnis not only handled these adversities deftly, but also managed to develop a musical rapport between themselves, as well as the recording.

In his own concert notes, Bashaw wrote of the allure of time he found in a set of wind chimes which became an inspiration for one of his *Timepieces*.

"Perhaps it is a paradox," he commented, "one that resides in the rather surprising temptation for the ear to seek a hidden dimension of organization or pattern underlying the rhythms of the chimes, both paradoxical and surprising because the ear is, eventually, tempted to imagine that which it seeks, even though it knows full well it does not exist."

The concert's second half featured the work of Italian composer Claudio Ambrosini, particularly his solo piano works *Impromptu* and *Grande Ballo Futurista*, and his chamber piece *De Vulgari Eloquentia*.

These particular solo piano compositions were distinctive in their style, employing wild melodies, sweeping glissandos, and explosive armchords. Pianist Marc Couroux apparently found this so abusive that he was forced to wear fingerless gloves to cushion the impact of his hands on the keys, but his playing nevertheless revealed a blistering technique.

*De Vulgari Eloquentia* was composed for flute, clarinet, violin, cello, and

piano, but employed similar pianistics. The result of this was that the performance was inordinately dominated by the instrument, at times dwarfing the efforts of the other players. Some interesting effects were achieved with the lead section, however, including an array of grotesque sounds and a clever musical exchange between piano and clarinet.

Ambrosini explains his own work thus: "I see music as energy, flowing and constantly passing from one state to the other....I do not simply want to shock the listener, but to take him into another state of mind. After listening one should be conscious that there are other levels of perception."

The KORE ensemble is to be lauded for promoting new music as an alternative to the same tired hits by long-dead artists. There are risks involved however, most notably that the focus of the performance shifts from the skill of the interpreter to a composer whose work may not find favour with his audience.

The result is an unfortunate one — that of musicians playing exclusively for other musicians, seemingly the only people who are willing to listen or appreciate the artists' efforts. While this may be a necessary professional hazard, it is still a fact that this is a group of adepts who are to be commended for both their ability to find unique, innovative music and to create a memorable and enjoyable concert. The music of the age can find no better patrons than these.

A radio broadcast of the concert can be heard on the *Chaine Culturelle de Radio-Canada* (100.7 FM) on January 16th at 7:00 pm. The KORE Ensemble's next concert is at the *Chapelle Historique du Bon-Pasteur* at 100 Sherbrooke E. on December 7th.





A black and white photograph of two male race drivers celebrating. The driver on the left is wearing a racing suit with 'PPG' and 'PLAYERS' logos, a 'PLAYERS' cap, and a 'sparco' harness. He is laughing and spraying champagne. The driver on the right is wearing a racing suit with 'PPG', 'FOUR', and 'PART' logos, a 'RACEWORLD' cap, and is also spraying champagne. The background is dark with some light spots.

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